



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

by a most conscientious distribution by will of all his worldly possessions to his relative and friends. At length, after protracted suffering, this great and most extraordinary man died at Cloux, near Amboise, on the 2d of May, 1519, being then in his sixty-seventh year. It is to be regretted that we cannot wholly credit the beautiful story of his dying in the arms of Francis I. who, as it is said, had come to visit him on his death-bed. It would, indeed, have been, as Fuseli expressed it, "an honor to the king, by which Destiny would have atoned to that monarch for his future disaster at Pavia," had the incident really happened, as it has been so often related by biographers, celebrated by poets, represented with a just pride by painters, and willingly believed by all the world; but the well-authenticated fact that the court was on that day at St. Germain-en-Laye, whence the royal ordinances issued, renders the story, unhappily, very doubtful.

We have mentioned a few of the genuine works of Leonardo da Vinci; they are exceedingly rare. It appears certain that not one-third of the pictures attributed to him and bearing his name were the production of his own hand, though they were the creation of his mind, for he generally furnished the cartoons or designs from which his pupils executed pictures of various degrees of excellence.

Thus the admirable picture in our National Gallery of Christ disputing with the Doctors, though, undoubtedly, designed by Leonardo, is supposed by some to be executed by his best scholar, Bernardino Luini; by others it is attributed to Francesco Melei. Those ruined pictures which bear his name at Windsor and at Hampton Court are from the Milanese school.

Of nine pictures in the Louvre attributed to Leonardo, three only—the St. John, and the two famous portraits of the Mona Lisa and Lucrezia Crivelli—are considered genuine. The others are from his designs and from his school.

In the Florentine Gallery, the Medusa is certainly genuine; but the famous Herodias holding the dish to receive the head of John the Baptist, was probably painted from his cartoon by Luini. His own portrait, in the same gallery, (in the Salle des Peintres), is wonderfully fine; indeed, the finest of all, and the one which at once attracts and fixes attention.

In the Milan collections are many pictures attributed to him. A few are in private collections in England: Lord Ashburton has an exquisite group of the Infant Christ and St. John playing with a lamb; and there is a small Madonna in Lord Shrewsbury's gallery at Alton Towers.

But it is the MS. notes and designs left behind him that give us the best idea of the indefatigable industry of this "myriad-minded man," and the almost incredible extent of his acquirements. In the Ambrosian Library at Milan there are twelve huge volumes of his works relative to arts, chemistry, mathematics, &c.; one of them contains a collection of anatomical drawings, which the celebrated anatomist, Dr. Hunter, described as the most wonderful things of the kind for accuracy and beauty that had ever beheld. In the Royal Library, at Windsor, there are three volumes of MSS. and drawings, containing a vast variety of subjects—portraits, heads, groups, and single figures; fine anatomical studies of horses; a battle of elephants, full of spirit; drawings in optics, hydraulics, and perspective; plans of military machines, maps and surveys of rivers; beautiful and accurate drawings of plants and rocks, to be in-

troduced into his pictures; musical airs noted in his own hand, perhaps, his own compositions; anatomical subjects, with elaborate notes and explanations. In the Royal Library at Paris there is a volume of philosophical treatises, from which extracts have been published by Venturi. In the Holkham Collection is a MS. treatise on hydraulics. The "Treatise on Painting," by Leonardo da Vinci, has been translated from the original Italian into French, English, German, and is the foundation of all that has since been written on the subject, whether relating to the theory or to the practice of the art. His MSS. are particularly difficult to read or decipher, as he had a habit of writing from right to left, instead of from left to right. What was his reason for this singularity has not been explained.

The scholars of Leonardo da Vinci, and those artists formed in the Academy which he founded in Milan, under the patronage of Ludovico il Moro, comprise that school of art known as the Milanese, or Lombard School. They are distinguished by a lengthy and graceful style of drawing, a particular amenity and sweetness of expression (which in the inferior painters degenerated into affectation and a sort of vapid smile), and particularly by the transparent lights and shadows—the *chiaroscuro*, of which Leonardo was the inventor or discoverer. The most eminent painters were Bernardino Luini; Marco Ugione, or D'Oggioni; Antonio Beltraffio; Francesco Melzi; and Andrea Salai. All these studied under the immediate tuition of Leonardo, and painted most of the pictures ascribed to him. Gaudenzio Ferrari and Cesare da Sesto imitated him, and owed their celebrity to his influence.

(From the Times.)

#### MUSIC IN BOSTON.

ORATORIO.—In no other city in this country, but Boston, would it have been possible to attract an audience of such a character and numbers, in pouring rain, as that which found its way to the Music Hall, last Sunday evening, to hear the "Messiah" performed by the Handel and Haydn Society; and we heartily wish we could, in justice to ourselves, the society, and the public, who are the supporters of this exceedingly valuable and honorable organization accord to the performance on this occasion that degree of musical success that has been accredited to similar events, but we cannot. The weather had a dampening influence upon the attention of the *active roll*, although the honored heads (the twenty years members) were out as usual in full force, eager to avail themselves of their privilege; consequently the appropriation of seating accommodation proved to be of too extended a scale, as there were numerous rows of seats unoccupied; probably out of five hundred voices counted upon not much more than half that number reported themselves. Many of the fine choruses suffered for the body of tone, and the absence of valuable voices. Such choruses as "Glory to God in the Highest," "Lift up your heads," "Their sound is gone out," "O thou that tellest," and "All we like sheep," came out well, with good life and effect, but the first chorus, "And the glory of the Lord," which gives a tone to the whole work and "Heshall purify," "For unto us a child is born," "His yoke is easy," "Behold the Lamb of God," "Worthy is the Lamb," and the "Hallelujah," all fell short of former comparisons. This was in part accountable to the fact that there were many who "played possum," securing admission, and after singing through one or more portions of the oratorio, taking their seats among the audience. There appeared to be full as many members who officiated as listeners as there were doing their duty. Is this right? or is it according to the code of "By-laws"? if so

let there be appointed a reconstruction committee at once, to guard against it in future. Of the soloists, Miss Houston's efforts claimed for her the precedence. Her superior qualifications over any of our resident lady vocalists, for interpreting this specialty of song, were never more fittingly illustrated than on this occasion. Her essays were in every way in accordance with the proper rules of oratorio singing, creditable to her experience and acknowledged abilities. It was indeed refreshing to listen to one such effort as "I know that my Redeemer liveth," when we were compelled to hear so many mere mechanical recitals. Mrs. Smith, of whom we had reason to expect much, was incapacitated from doing herself justice by being in poor vocal condition; still, with all this, we think she could have infused a little life into her singing, giving credit, at least, of being well instructed. Her "Rejoice greatly" was nothing more nor less than a *fiasco*. In "Come unto Him," she rallied, and sang this morceau with good understanding and satisfactory vocal response, retrieving her shattered fortunes of reputation of the evening. Miss Rametti seemed disconcerted by the weight of responsibility assumed, and failed to confirm the promise held out by her very creditable performance in "St Pauls." She did better in the second part, however, giving "He was despised" with more freedom and effect. In this song alone she appeared herself, imparting to it genuine fervor and true intelligence. Another year will do much for this young lady, as it was evident she was overborne with responsibilities too great for her present experience. The Messrs. Winch's efforts were of that nature to give but little satisfaction, save to their personal friends. They have fine natural gifts of voices, but they are undeveloped yet, and their method of producing tone and vocalizing evince a sad want of cultivation under a good master; while their culture and capacity for interpreting "oratorio music" is far beyond their present abilities and acquisitions.

Mr. Zerrahn has never conducted an oratorio performance more ably, or held his forces better under control, than on this occasion. The orchestra was very efficient, as was Mr. Lang, in his old position as organist, using this powerful resource of effect to excellent advantage.

#### EVENINGS AT HOME.

##### IV.

There were seven of us who met in the little cottage parlor upon the vigil of holy Christmas to wait for the mystic, midnight hour. Very pretty looked this little fane, with its bright lights, and its decorations of holly and evergreens mixed with scarlet wood berries, gracefully festooning the windows door lentils, and the low arch that divides the two little salons, and setting in dark green frames the pictures and objects of taste that hang upon the cottage walls. From a half hidden niche beside mamma's vacant thronal chair, gleams out serene and beautiful in cold, plastic Art, the Olympian head of Tragedy's Muse, garlanded with a perennial wreath of *immortelles*; while in a distant, darkened alcove, another bust imperial there is, draped in mourning: white, it glimmers with a supernal pallor, the features plain, almost repulsive—differing from the classic beauty of Melpomene—the brow, uncrowned by poesy or Art, still bears a higher honor, a brighter glory—it wears a martyr's crown!

Through the crystalline furnace doors the rosy fire-glow leaps and plays, commingling with the pale yellow glitter of the candelabra, as it falls upon our little party, lighting up the roguish, berry brown eyes of Linda, our bright brunetta